



Stories of New Jersey History

Exhibition created by the New Jersey State Museum

Curriculum Materials



Museum Programs:

For a complete list of the Museum's exhibitions, events, and programs, as well as dates and times, please go to:

www.newjerseystatemuseum.org

1st Friday Food for Thought: Lunchtime Gallery Walks

March 4, 2011 - 12:10 pm; 50 minutes; General Audience; Museum Entrance; FREE

Did you ever wonder what a Curator does; how an exhibition comes together; or why objects and artifacts are collected by museums? Now you can find out, Come and meet the Museum's Curator of Cultural History and get a behind-the-scenes view of the Museum's newest permanent collection gallery. See an enormous whale blubber pot, a massive anvil, and a monumental chair created for Woodrow Wilson, as well as dozens of additional objects that reveal exciting stories of New Jersey's history. You will be surprised by all that you will see!

Docent Tours

Offered on most Tuesdays & Thursdays from September 21, 2010 – Noon & 1:00 pm; 45 minutes; Grades: 4 – 12; FREE

Reservations are required

A 1,400-pound anvil... an iron pot used to boil whale blubber... A statue of the tallest American president... A "grandfather" clock made by the first African-American clockmaker... Come take a journey through New Jersey history as we discover these and other Pretty Big Things. This professionally-led docent tour provides students and their teachers with a guided tour of the exhibition, including its background, the key historical themes, and details about the many unknown stories of New Jersey history. The docent tour includes time to ask questions and to explore the exhibit. Docent tours are now available in Spanish, which is perfect for language arts classes. Grades: 4 - 12; Limited to 25 participants per tour - reservations are required.

Teachers' Professional Development Workshop – Making History Come Alive

September 16, 2010 – 5:00 pm; 2 ½ hours; Museum's Learning Center; \$10.00/person

Reservations are required

NEW PROGRAM ~ Teachers will create active lesson plans that bring historical characters and events to life using theater and other art activities to teach social studies. This workshop will utilize the Museum's Cultural History exhibition *Pretty Big Things: Stories of New Jersey History*. Grades: K - 12; NJSM is a registered Professional Development Provider #2241 for the New Jersey Department of Education Professional Standards Board. Teachers' Professional Development Courses fulfill the requirements for continued certification.

Teachers' Professional Development Workshop – Bring N.J. History to Life in Your Classroom

January 20, 2011 – 5:00 pm; 2 ½ hours; Museum's Learning Center; \$10.00/person

Reservations are required

A NJSM Original Program ~ While this is a great workshop for Social Studies, Cultural Studies, and History teachers, the tools and techniques that will be explored in this workshop will enable any teacher to bring New Jersey history to life in their classroom. This workshop will utilize the Museum's Cultural History exhibition *Pretty Big Things: Stories of New Jersey History* to help students learn about the value of historical artifacts and the need to preserve the stories of New Jersey's history. Using classroom activities, participants will learn how to translate these concepts so that students can engage with history on a personal and community level. Grades: K - 12; NJSM is a registered Professional Development Provider #2241 for the New Jersey Department of Education Professional Standards Board. Teachers' Professional Development Courses fulfill the requirements for continued certification.

Sunday Explorers – Hands-on Workshops for Children and Guardians

February 6 & 20, 2011 – 1:00 pm; 45 minutes; Museum's Learning Center; \$3.00/person

NEW PROGRAM ~ Explore, Discover, Learn! through hands-on activities that bring the Museum's exhibitions to life. Children and their adult chaperones are invited to participate in hands-on workshops in the Museum's Learning Center on the 1st and 3rd Sunday of each month. Two different exhibition-specific activities are offered each month; workshops start at 1:00 pm and 2:00 pm and run for about 45 minutes. Seating is limited to 20 participants so please arrive early ~ participation is on a first come, first serve, basis. Monthly Themes include:

February's theme is: African-American and American History, which ties into the Museum's *Pretty Big Things: Stories of New Jersey* History exhibition on the Museum's 3rd floor. The 1:00 pm workshop is entitled: Quilt Designs - participants will make paper quilts using African-American Story Quilts and American Quilts on display in the exhibition. The 2:00 pm workshop is entitled: African Drum - participants will make an African-inspired drum out of plastic cups and tissue paper.

Wednesdays @ 1:00 pm: NJN Film Series – related films

As noted below – 1:00 pm; 30 to 60 minutes; Museum's Auditorium; FREE

Refer to the web page (www.newjerseystatemuseum.org) for descriptions and details

July 7, 2010 – *Lighthouse, Eye of the Mariner*

July 14, 2010 – *Touring New Jersey: A Pleasant Land to See*

July 21, 2010 – *Down Jersey*

August 18, 2010 – *Branch Brook Park: Legacy of the Gilded Age*

September 1, 2010 – *Touring New Jersey: A Pleasant Land to See*

November 17, 2010 – *It's Red, It's Edible, It Bounces*

December 1, 2010 – *It's Red, It's Edible, It Bounces*

December 8, 2010 – *Ten Crucial Days: Road to Liberty*

December 15, 2010 – *Fireside Kitchen: Colonial Christmas*

December 22, 2010 – *Morristown: Where America Survived*

February 23, 2011 – *Pineland Sketches*

March 23, 2011 – *Sea Bright Skiff*

April 27, 2011 – *Branch Brook Park: Legacy of the Gilded Age*

May 25, 2011 – *Branch Brook Park: Legacy of the Gilded Age*

June 1, 2011 – *Branch Brook Park: Legacy of the Gilded Age*

June 15, 2011 – *Sea Bright Skiff*

July 13, 2011 – *Touring New Jersey: A Pleasant Land to See*

July 20, 2011 – *Down Jersey*

July 27, 2011 – *Lighthouse, Eye of the Mariner*

Patriots' Week Activities: NJN Film Series – related films

As noted below – 1:00 pm; 30 to 60 minutes; Museum's Auditorium; FREE

Refer to the web page (www.newjerseystatemuseum.org) for descriptions and details

December 28, 2010 – *Morristown: Where America Survived*

December 29, 2010 – *Fireside Kitchen: Camp Followers' Meal*

December 30, 2010 – *Ten Crucial Days: Road to Liberty*

December 31, 2010 – *Fireside Kitchen: Colonial Christmas*

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Preparing for Your Visit to the New Jersey State Museum

Preparing for Your Visit to the New Jersey State Museum

No matter their age, it is always a good idea to prepare your students for what to expect on a field trip. In addition to preparing them by completing the activities in this guide, we also recommend preparing them for what to expect during their trip, and how they are expected to behave while at the New Jersey State Museum. Below are just a few of the things that you might want to review with your students.

Having your students prepared for what to expect will make the trip more enjoyable for you and your students.

Potential Questions to Start the Discussion:

- Have your students ever visited a museum? If they have, ask the students to describe their experience, what they saw, and what they did. Compare the students' experiences, the collections they saw, and what they experienced. Identify any similarities and/or differences between different types of museums.
- Ask the students if they collect anything. If they do, what is in their collection? How are they taking care of it? How is it displayed?
- Ask students to share their stories and to describe their collection (this may also work well as a "show and tell" exercise, for example: Where did the objects come from? What are the ages of the objects? What do the objects have in common? How are the objects different? What is the function of the objects?

Explain the role and responsibilities of the New Jersey State Museum:

Mission Statement:

The New Jersey State Museum serves the life-long educational needs of residents and visitors through its collections, exhibitions, programs, publications, and scholarship in science, history, archeology, and the arts. Within a broad context, the Museum explores the natural and cultural diversity of New Jersey, past and present.

New Jersey State Museum Mission Statement Adopted December 11, 2002

How to act in a museum:

Can you touch?

- Please "touch" with your eyes, never with your hands. All of us have oils, dirt, or other residue on our hands that can affect the artifacts we are touching.
- When you can touch artifacts, there will be signs or a guide to tell you it is allowed.

Can you play around?

- Please only walk in the museum.

Can you talk loud, whistle or sing?

- Please talk, laugh and share your feelings, but don't disturb other visitors.

Can you eat inside?

- Please finish food and drinks before entering the museum, and do not chew gum. These items can attract unwanted visitors, such as insects and rodents that can damage the Museum's artifacts. A café is located on the first floor of the Museum complex, where you will be able to take a break, relax, and enjoy light refreshments.

Can you write or draw?

- It depends. There are some exhibits within the museum where students are welcome to draw and even take photographs. Writing and drawing is allowed in *Pretty Big Things: Stories of Jersey History*. However, in other areas of the museum it is not allowed. So, please ask the guards on duty.

Can you take photographs?

- It depends. There are some exhibits within the museum where students are welcome to take photographs. In *Pretty Big Things: Stories of New Jersey History*, photography is allowed, but we ask that you do not use a flash. However, in other areas of the museum, taking photographs is not allowed. So, please ask the guards on duty before taking photographs.

You're always welcome to:

- Take your time and enjoy the many exhibits within the New Jersey State Museum.
- Share your thoughts with others who accompany you.
- Ask questions of the docents and staff.
- Please visit the other museums in New Jersey and the surrounding area – compare the collections, how the objects are exhibited, and your individual and group experiences.
- Come back with friends and family to try these and other activities as well as to view other exciting exhibits on view at the New Jersey State Museum.

- Attend one of the many educational programs available throughout the year – check the calendar of events available on the Museum’s web page:

www.newjerseystatemuseum.org

Additional information may also be available at the information tables on the first floor of the Museum’s main building or in the lobby of the New Jersey State Museum Auditorium. Our web page will have the most accurate and up to date information.

Please contact the Education Bureau at (609) 292-6310 to be added to our mailing list and to receive monthly emails about new programs, activities, and events.

How to Use this Curriculum Guide

How to Use this Curriculum Guide

Pretty Big Things: Stories of New Jersey History seeks to connect visitors to the vast, and often unknown, history of New Jersey. The objects and stories in the exhibition touch on a wide variety of topics, from presidential history, to the diversity of New Jersey industries, to how people lived in the 18th through 20th Centuries. Different stories will enrich different parts of your social studies curriculum. With that in mind, we have created four units of study to accompany the exhibition. Each focuses on a different aspect of the exhibition and can be adapted to meet your specific curriculum needs. You are welcome to select just one unit or complete all four.

Each unit has five important parts:

1. Background information specific to the unit
2. An activity to be completed before your visit
3. An activity to be completed during (or immediately after) your visit
4. An activity to be completed after your visit that will expand the students' learning on the topic
5. Potential adaptations and extensions to meet the needs of your students; activities can be done in groups, lead by the teacher, or done individually

Do I need to complete all activities?

You are in no way required to complete all, or even any, of these activities. However, we hope that you will at least look them over. We believe that by completing these activities, your students will gain a deeper understanding of the exhibition, as well as the fascinating history of New Jersey.

These activities are designed to address the New Jersey Core Curriculums for Social Science, the Pennsylvania Academic Standards for History, and to enhance your curriculum. Our goal is to provide you with tools and resources that will make your job easier and more enjoyable.

Pretty Big Things: ***Stories of New Jersey History***

About the Exhibition

Exhibition Overview

A 1,400-pound anvil made by Trenton’s Fisher & Norris Eagle Anvil Works... An iron pot used to render whale blubber on the Jersey Shore... A hand-carved statue of the tallest American president... A “grandfather” clock made by the first African-American clockmaker... A grandiose Dutch immigrant wardrobe crafted in the 18th century...

What do these five historical artifacts have in common? They are all *pretty big things*. Using a non-traditional approach that eschews strict chronology, this exciting educational exhibition takes visitors on an eclectic journey into unknown stories of New Jersey history using some of the “biggest” artifacts from the museum’s Cultural History collection.

Do you know which American presidents have historical ties to our state? Can you name the symbols found on the Great Seal of the State of New Jersey? Did you ever wonder why New Jersey is called the Garden State? Do you know the difference between locally-made furniture types known as the linen press, the kast, and the chest-on-chest? Can you name a New Jersey industry that was represented at the famous 1876 Centennial International Exposition in Philadelphia? Come to the State Museum’s newest exhibition in order to learn the answers to these big questions of New Jersey history and to celebrate the rich historic heritage of our state.

Pretty Big Things: Stories of New Jersey History was made possible with support from the Friends of the New Jersey State Museum through the Lucille M. Paris fund. The artifacts on display in the exhibition constitute highlights of the museum’s Cultural History Bureau, a diverse collection of historical artifacts documenting the history of everyday life in New Jersey from colonial times through the present day.

Take-Away Ideas

- The New Jersey State Museum is a place that celebrates New Jersey history and preserves artifacts from its past.
- New Jersey has a rich cultural history stretching from the Colonial era to the present day that can be illuminated by artifacts from the past.
- There are two layers to the history of an artifact. The form, design, and function of the item itself and the historical stories tied to its owner and/or user.
- Artifacts in the cultural history collection address various aspects of American history – including ethnic, economic, military, industrial, and social history, as well as the decorative arts and crafts.
- New Jersey history is educational and fun.

Objects in the Exhibition

Exhibition Introductory Text Panel:

Though small in size, New Jersey is big on history. From its role as the “crossroads” of the American Revolution to its status as a leading destination for immigrants from abroad, New Jersey has a rich and vibrant history.

Some of this history has been forgotten; some of it is well-known. Our first president made his famous crossing of the Delaware only ten miles upriver from here. Another future president served as governor of New Jersey before making the White House his home. In northern New Jersey, Dutch immigrant artisans brought traditional furniture forms to the region, laying the foundation for generations of immigrant influence on the state. In and around Trenton, ceramics reigned supreme, giving birth to world-renowned names in the industry. And in southern New Jersey, a former slave living among the Quakers achieved an early distinction in the annals of African-American history.

What better way to explore these and other big stories of New Jersey history than through some of the “biggest” artifacts in the New Jersey State Museum’s Cultural History collection? Choose a path through this exhibition and let the pretty big things take you on an eclectic journey into New Jersey’s past.

List of Objects:

Object #1: A Soaring Symbol

The agricultural heritage of the Garden State energized the Grange Movement



From its perch atop the Ewing Grange building in Trenton Junction, this gilded copper weathervane served as a majestic symbol of the Patrons of Husbandry. Also known as the Grange, the organization was founded in 1867 by seven charter members – including New Jersey native John Trimble. The Grange espoused the importance of agriculture and support for American farmers. As a fraternal organization, Grange halls became important social centers while a political arm of the movement advocated for women’s suffrage and other issues. In 1875, national Grange membership reached

nearly one million. New Jersey had more than one hundred Grange halls.

Evolved from devices on ancient Greek buildings that were used to predict wind direction and weather patterns, decorative weathervanes reached their height of popularity in the Victorian era. By the early twentieth century, artist Pablo Picasso recognized them as a noteworthy American art

form. The maker of this eagle weathervane gilded the copper body with gold leaf. The ring in the eagle's beak symbolizes fidelity, one of the four tenets of the Grange movement.

Object #2: Colonial Craftsmen

Dutch and English immigrants brought distinctive furniture forms to New Jersey



Teaneck, Dreahook, Bradevelt, Tenaflly, Paulins Kill... What do these unique place names have in common? They all owe their origin to the Dutch, the first European residents of New Jersey. From their initial permanent settlement at Bergen in the 1600s, Dutch immigrants migrated up the Hackensack, Passaic, and Raritan River valleys. With them came a unique furniture form known as the kast. Designed to hold linens, the kast

echoes the shape of a double doorway flanked by two columns supporting a massive cornice. Due to their imposing size, kasten often stayed in the same family home for generations. Kasten were also a symbol of Dutch ancestral pride.



Born to an English father and a Dutch mother, Matthew Egerton, Jr. of New Brunswick made a number of kasten throughout his prolific career as a New Jersey cabinetmaker. He also built furniture forms that suited the tastes of English residents living throughout the state. Designed for the same purpose as the kast, this linen press bearing Matthew Egerton's typical label exhibits an English influence in contrast to its Dutch-styled cousin.

Object #3: Portrayed in Porcelain

Washington's crossing of the Delaware turned the tide of the Revolutionary War

December 25, 1776... A bitter wind swept across a river filled with winter ice floes. But frigid temperatures and an impending storm were not enough to convince George Washington to cancel his daring plan to surprise the Hessian troops in New Jersey. Things had gone poorly in 1776 and he desperately needed a victory. The military password of the day was resolute – "Victory... or Death." For Continental soldiers, the crossing of the Delaware facilitated their decisive victory at the Battle of Trenton. It also created an American icon.

In 1904, the Trenton Potteries Company chose Washington's crossing as the subject for the "Trenton Vase," a monumental porcelain urn displayed at the Louisiana Purchase Exposition in Saint Louis. Lucien Boullemier, the urn's artist, used Emanuel Leutze's famous painting of the crossing as his inspiration. A



composite work of five skilled craftsmen, the urn required seven kiln firings in order to bring out the brilliant colors. It was one of four grandiose urns on display at the Exposition.

Object #4: The Garden State

New Jersey was the breadbasket of the fledgling United States



Before the towering buildings, buzzing highways, and churning factories, New Jersey was a rural land of fertile soil and family farms. Benjamin Franklin called New Jersey “a barrel tapped at both ends,” perhaps because of the cornucopia of locally-grown grains, fruits, and vegetables that spilled from the bountiful Inner Coastal Plain into neighboring New York and Philadelphia. In 1803, two New Jerseyans patented the first American reaper for harvesting crops. By the mid-nineteenth century, farms covered more than two thirds of the state’s total acreage of land.

Recovered from a New Jersey farm, this fanning mill is a fitting symbol of the state’s agricultural past. Also known as winnowing machines, fanning mills used a system of fans and screens to generate enough air to remove the chaff from grains of wheat – a necessary step after reaping and threshing the crop. Farmers also used winnowing machines to clean seeds prior to planting. The sifting mechanism separated the heaviest, more-robust seeds from smaller, cracked, and damaged ones, hopefully ensuring a bountiful harvest the next year.

Object #5: The Mark of the Eagle

Harriet Fisher operated one of the first American anvil manufacturers



The newspapers called her “Iron Woman.” After the unexpected passing of her husband in 1902, Harriet Fisher promised that she would take over his family’s anvil business. But first she wanted to learn all of its intricacies. For one full year, Fisher worked alongside the men of Fisher & Norris Eagle Anvil Works, learning how to pour molten iron into molds made of wet sand. Having bonded with her workforce, she went

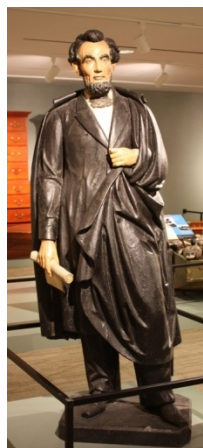
on to successfully manage the company for more than twenty-five years.

Weighing 1,400 pounds, this monstrous Fisher & Norris anvil is one of the world’s largest. The company created it in 1876 for a display of its products at the Centennial International Exposition in Philadelphia. Originally founded in Maine by Mark Fisher, the company moved to Trenton in 1849 because of its proximity to generous supplies of sand needed in the casting process. Known for their

eagle markings and durable steel-faced construction, Fisher & Norris anvils were essential tools in farrier, blacksmith, and machine shops throughout the world.

Object #6: A President in New Jersey

In 1861, President Abraham Lincoln's inaugural train visited New Jersey en route to Washington



“With my own ability, I cannot succeed without the sustenance of Divine Providence, and of this great free, happy, intelligent people. Without these I cannot hope to succeed; with them, I cannot fail.” – Lincoln in Newark, February 21, 1861

Literally and figuratively, he was our biggest president. During the election of 1860, Lincoln carried every northern state except New Jersey which split its electoral vote. Although a conservative mentality and Democratic Party leanings made Lincoln unpopular in parts of the state, the newly-elected president earned fifty-eight thousand New Jersey votes. He therefore made a point to visit the Garden State. In speeches at Jersey City, Trenton, and other cities, New Jerseyans experienced the masterful oratory of the man who changed history.

In the late 1800s, an itinerant woodworker carved this statue of Lincoln as payment for his stay with a family in Bordentown. A cloaked president with Emancipation Proclamation scroll in hand is reminiscent of Vinnie Ream's 1871 statue of Lincoln in the Capitol Rotunda. The statue stands an imposing six feet, four inches tall – the same height as Lincoln the man.

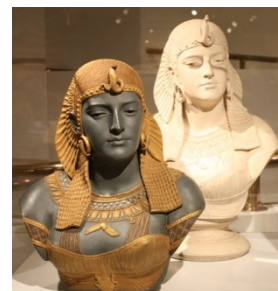
Object #7: New Jersey on Display

“America's Game” inspired Isaac Broome to create a New Jersey monument to ceramic art



The word porcelain conjures up images of delicate dishware and tiny tea sets. But New Jersey ceramic artist Isaac Broome liked to make big things out of porcelain. In 1873, the Trenton pottery firm Ott & Brewer hired Broome to create display pieces for the 1876 Centennial International Exposition in Philadelphia. Reproduced several times using his original mold, Broome's multicolored bust of Cleopatra garnered much attention at the event and even appeared in magazine accounts about Trenton potteries. Also exhibited at the Centennial, Broome's monumental baseball vase captured the essence and spirit – as well as the costumes – of a great American

pastime still in its infancy. The vase is made of parian, an unglazed porcelain named for the marble that it resembles. It is considered to be one of the most important pieces in the history of American ceramic art.



When he crafted the baseball vase, Broome probably knew little about the sport's strong historical connection to the state of New Jersey. On June 19, 1846, the first officially-recorded game of baseball as we know it today took place at the Elysian Fields in Hoboken. New Jersey is where modern baseball was born.

Object #8: The Barnegat Sneakbox

New Jersey duck hunters perfected a hunting boat that defined regional identity



“Jersey sneakboxes must be one reason God made trees.” – Pemberton Drinker, *Wooden Boat Magazine*, 1978

J. Howard Perrine considered the plans that he used to build hunting boats to be his most valuable possessions. Learning the trade from his father, Perrine developed a regional reputation for his version of the sneakbox – a duck hunting craft designed for the unique environmental conditions of South Jersey coastal waterways. Cedar planks assembled with tongue-and-groove joints made the boat watertight and

resistant to the brackish coastal inlets. The spoon-shaped bottom drew little water, allowing the sneakbox to float in marshes that were only several inches deep. The dimensions of a typical sneakbox – large enough for a man with his gear but small enough to portage – were considered ideal for mobility. Coupled with a detachable canvas spray shield, its small seating cavity allowed a hunter to stay dry even in the worst conditions.

Possibly derived from a pontoon hunting vessel used by the Lenape Indians, the first true sneakbox was developed in the 1830s. Samuel Perrine, the father and mentor of J. Howard, was the most prolific builder of the twentieth century, producing well over three thousand sneakboxes in his lifetime. His son carried on the family tradition.

Object #9: River of Leisure

The Delaware River offered a retreat to the people of South Jersey and Philadelphia



A 1916 article in *Forest and Stream* described the tricks used by American paddlers to rid their canoes of water. The article noted that one individual stood precariously on the stern of his canoe and then threw himself into the water. By pushing down with his feet and pulling up with his hands, the man flipped his canoe into the air, rolling it two times over, and ultimately landing it keel down in the river. The master paddler was Edward K. Merrill of the Red Dragon Canoe Club. Also a fierce competitor in Mid-Atlantic canoe competitions, Merrill built this cedar racing canoe in 1900.

At the turn of the twentieth century, the Delaware River offered an escape for Philadelphians hoping to trade city life for outdoor activity. Founded in 1889, the Red Dragon Canoe Club began as a merger of paddling associations located in Philadelphia and Camden. At a canoe camp in Edgewater Park, New Jersey, the Red Dragon afforded its members a place for leisure in the waters of the Delaware. The club is still active today.

Object #10: The Weaver of Bergen County

The nineteenth-century weaving trade highlighted New Jersey's role as a textile center



Nathanial Young was constantly on the move. From house to house he went, sharing with the women of northern New Jersey homes a well-worn book containing illustrations of birds, roosters, garlands, and other designs. All of these motifs, Young promised, could be transformed into a beautiful woven bedcover for the affordable price of ten dollars. He had many takers.

Nathanial Young built a career out of one the most time-consuming responsibilities held by New Jersey women. By hiring a professional weaver, the owner of this coverlet succeeded in freeing up part of her workday for other activities. Young made the coverlet with a Jacquard loom. Named for its French inventor, the Jacquard loom enabled weavers to create complex coverlets from patterns that were coded into punched cards and “read” by the loom. Before Jacquard, woven coverlets were decorated with simple geometric shapes. After Jacquard, coverlets became complicated creations incorporating decorative patterns, animal motifs, and even the names of the weaver and client.

Object #11: Gift for a Teacher

New Brunswick's Hanna Hoyt pioneered education for the young women of New Jersey



*We have formed for thee a bouquet
A keepsake near thy heart to lay
Because 'tis there we know full well
That charity and kindness dwell.*

The poetic words inscribed in the center square of this quilt show the high regard that students from the New Brunswick Female Institute had for their teacher, Hannah Hoyt. Hoyt founded the Institute in the 1840s in order to teach academic disciplines including arithmetic, geography, Latin, and philosophy to young women ranging in age from twelve to eighteen. Soon, her school became widely known throughout the Northeast simply as

“Hannah Hoyt’s Seminary.” In 1845, members of the graduating class made this friendship quilt as a parting gift for their beloved teacher.

Popular in the mid-1800s, friendship quilts were made by groups of women as gifts for loved ones. Each woman would personalize the gift by adding an inked inscription to one of the quilt squares. One of Hoyt’s most-cherished possessions, the quilt appeared in an estate inventory at the time of her death in 1871.

Object #12: A Train Vane

One New Jersey contribution to American transportation is remembered in copper



William Thorne loved weathervanes. Appealing to his engineering sensibilities, a unique weathervane perched on Thorne’s 1912 Morristown mansion was connected by a system of rods to a statue of Atlas in the home’s great hall. When the weathervane turned, so did the statue, allowing one to know the wind direction even when inside. A second weathervane, seen here, capped the carriage house on Thorne’s estate. Thorne had this piece made as a tribute to the company that made him a millionaire – the Union Pacific Railroad. Eastern investors like Thorne played a key role in the expansion of railroad networks across the western United States.

An unknown artisan made this weathervane by hammering sheets of copper into a wooden mold, then soldering the two sheets together to form the body. Exposure to the elements resulted in the beautiful turquoise patina, known as *verdigris*. The intricate details, including an engineer figure, a cowcatcher, and a long swath of engine smoke – which gives the aura of movement – mark the vane as a fine piece of metalwork.

Object #13: The Camden & Amboy

Milestones in railroad innovation happened here in New Jersey



All great innovators have their moment of inspiration. Hoboken native Robert Stevens’ epiphany came in 1830 when he casually whittled a piece of wood into a flat-footed, flanged shape roughly resembling the letter “T.” The practical design allowed for improved wheel traction and easier attachment to ties. It also became the basis for railroads worldwide. Stevens used his revolutionary “T rail” design on the New Jersey railroad that he operated – the Camden & Amboy (C&A). As the first railroad to connect two American cities, the C&A shuttled people between New York and Philadelphia in nine hours. By overland stagecoach, the journey had taken three days.

This grand exhibit case contains cross sections of rails from New Jersey railroad lines, most of which utilize the Stevens design. Samuel Roberts of Bordentown spent thirty years collecting the samples. For many years, the collection was exhibited at the Stevens Institute of Technology, a Hoboken technical school named for the family that forever changed transportation. Donated in 1907, it is among the New Jersey State Museum's early industrial artifacts.

Object #14: Wonders in wood

Cabinetmakers contributed to the artistic and cultural life of early New Jersey



Their canvases were planks of cherry, walnut, poplar and pine; their brushes tools with odd names like jack plane, bow saw, twist gimlet, and old woman's tooth. As evidenced by these two statuesque examples of woodworking, New Jersey cabinetmakers distinguished themselves as artists in every sense of the word. Introduced to the colonies by the English or Dutch, the chest-on-chest proved a stately and handsome, but somewhat impractical, piece of bedroom furniture. Its immense size meant that the top drawers often went unused.



Mahlon Thomas and Richardson Gray had to endure a long and arduous training process to learn the skills needed to become cabinetmakers. After seven-year-long apprenticeships with established artisans, they underwent trial periods as journeyman carpenters. It typically took as many as ten years to finally open up a business of one's own. Many New Jersey cabinetmakers, however, built furniture only on the side, augmenting their income as farmers, home builders, and even coffin makers.

Object #15: Black Dragon

Service in three wars made the *New Jersey* the most-decorated battleship in the U.S. Navy



December 7, 1942... On a cold winter day at the Philadelphia Naval Shipyards, the wife of New Jersey Governor Charles Edison ceremoniously broke a champagne bottle to launch the latest addition to the United States Navy. As it splashed into the Delaware River, spectators marveled at the 36,000-ton behemoth designed as a fast-moving, heavily-armed support ship for American aircraft carriers. It sported nine monstrous 16-inch guns capable of hitting targets at a distance of twenty-four miles. The decision to

launch the *New Jersey* on the one-year anniversary of Pearl Harbor was a fitting one. Within months, the ship and its two thousand man crew would battle the Japanese for control of the Pacific.

This 48-star national flag flew atop the *New Jersey* as it guarded American aircraft carriers during a decisive February 25, 1945 bombardment of Tokyo. At the end of the war, the flag was presented to the state of New Jersey to commemorate the ship's important role. Coupled with awards for service in Korea and Vietnam, the *New Jersey* earned the noble distinction as the most-decorated U.S. battleship in history.

Object 16#: A Photographer and a President

Two well-known American adventurers had ties to Maplewood, New Jersey



One was a two-term president of the United States with a passion for the continent of Africa. The second was a renowned photographer who documented the indigenous people and natural wonders of the world. Both were larger than life. So it was no surprise that Theodore Roosevelt and James Ricalton became friends. The circumstances of their meeting are unclear, but it is possible that Maplewood, New Jersey, was the catalyst. Roosevelt spent several summers in Maplewood living on an estate owned by his uncle, Cornelius Roosevelt, Jr. It was the same town that Ricalton called home.

This campaign poster from Roosevelt's 1904 presidential campaign captures the charisma of the man who became the face of the Republican Party for nearly a decade. Advocating a strong navy and an increase in trade, Roosevelt carried New Jersey easily. The poster may have been based on a candid photo taken by James Ricalton. Most of the photographer's work, however, focused on the far reaches of the world. Shortly after Roosevelt returned from his well-publicized African safari in 1909, Ricalton traveled there himself. He returned with an unprecedented collection of images documenting the people and places of a continent still unknown to many Americans.

Object #17: From Norwalk to Newark

Newark Artisan John Jeliff earned a national reputation for his furniture



His name was one of the biggest in the history of nineteenth-century New Jersey furniture. Born in Norwalk, Connecticut in 1813, John Jeliff began a six-year apprenticeship with a New York City woodworker at the age of fourteen. Thirty years later, Jeliff had opened his own furniture shop at 301 Broad Street in Newark. The business grew rapidly. Upon his death in 1893, the *New York Times*

remembered Jeliff as "the pioneer of the furniture manufacturing industry in Newark."

Jeliff developed a national reputation for revival-style rosewood parlor sets such as the sofa and chairs seen here. After the Civil War, eastern goods spread nationally with the help of expanding railroad networks. Upper-class consumers in southern cities clamored for the popular furniture styles that Jeliff produced. Close proximity to Newark made New York an important market as well. Reminiscent of ancient Greece, the carved female figures, or caryatids, were a popular element on so-called Neo-Grec furniture of the 1860s. The cross section of the chair reveals a common upholstery stuffing – horse hair.

Object #18: A Thirst for Oil

Coastal New Jersey supplied whale oil used to illuminate cities around the world



Producing a smokeless flame and a clear, bright light, whale oil was considered to be one of the best illuminants of the seventeenth, eighteenth, and early nineteenth centuries. To meet demand, early whaling enclaves prospered in Cape May and Ocean counties. When whales became scarce on the coast, Newark and Perth Amboy sent ships to the far reaches of the globe in search of more oil. In 1838, the whaling ship *John Wells* returned to Newark after 421 days at sea. The bounty – two thousand barrels of whale oil and eighteen thousand pounds of whale bone.

It took big tools to capture and process the biggest animals on the planet. Invented by Lewis Temple, an African-American blacksmith, the Temple-toggle harpoon provided an effective weapon that would not dislodge from the whale's body. A blubber hook was needed to lift massive pieces of whale blubber up to the decks of whaling ships. Whalers also needed big cast iron pots in order to render whale blubber into oil. This well-worn example was used in Surf City.

Object #19: A Room for Repose

The majestic homes of Trenton's West State Street witnessed changing styles of furniture



"A room intended for repose ought to contain nothing which can fatigue the eye by complexity" – Charles Eastlake

The style of this bedstead and bureau represent a significant development in furniture design. Named for British architect Charles Eastlake, the so-called Eastlake style marked a movement away from over-the-top decoration common to earlier Victorian styles. Popular from 1880 until 1900, the Eastlake style



avored geometric shapes over scrolling curves, flat surfaces emphasizing wood grains over heavily-carved ones, and modest decorations over ostentatious ornament that might distract the eye. The result was a cleaner design and ultimately a more affordable style of furniture.

The bedroom set came from one of Trenton's landmark buildings. Located at 204 West State Street and facing the New Jersey State Museum, the "Pride of the Lions" earned its nickname for the two decorative terracotta lions that flank its center entrance. In 1885, Ferdinand Roebling hired famed New Jersey architect William A. Poland to build it as an investment property. It was one of many structures on West State Street owned by the Roebling family.

Object #20: Phonographs and Talking Machines

Two New Jersey companies built devices that brought music into American homes



At the end of his life, the New Jersey inventor responsible for pioneering sound technology could no longer hear his own inventions. Nearly deaf, Thomas Edison would sometimes bite on phonograph cases so that the sound vibrations would travel through his teeth and into his inner ear, thus allowing him to continue his life's work. Edison's original 1877 phonograph – the world's first – played sounds recorded on a cylinder. In later years, Edison went on to experiment with phonographs that instead used circular disks. A rival company, the Victor Talking Machine Company based in Camden, also used disk technology in their popular "Victrola" line. However, Edison and Victor disks were not designed to be compatible – a decision that precipitated one



of many American market wars over proprietary hardware.

Early phonographs and victrolas combined a new, cutting-edge technology with simple functions. The hand-cranked, spring-operated motors required no electricity. Further, the large-sized floor cabinets allowed the sound-delivering horns to be encased below the turntable. To control the volume, one simply opened or closed the doors.

Object #21: The Great Seal

Symbols of the state's cultural history are found in the Great Seal of New Jersey



How well do you know the official seal of our state? The horse, representing speed and strength, is New Jersey's state animal. Liberty, standing at the left, symbolizes the fight for independence from England. The other figure, Ceres, is the Roman goddess of grain. Coupled with the three plows on the center shield, Ceres represents the agricultural might of the Garden State. All of these symbols appear in the unknown artist's version of the Great Seal displayed here. Until 1923, this ceremonial shield hung in the New Jersey State House and was used as a backdrop at the inauguration ceremonies of incoming governors.

New Jersey's first legislature resolved to create the state's original seal in 1776. Designed by a French immigrant and cast in silver, the coin-shaped seal measured two and a half inches in diameter. In 1928, a joint resolution of the legislature standardized the appearance and authorized the casting of another seal. As a symbol of authority and the sovereignty of the state, the Great Seal is used to authenticate official documents.

Object #22: American Staffordshire

Geography made central New Jersey the pottery capital of the United States



In a state known for big industries, ceramics was one of the biggest. Situated on railroad and river networks and in close proximity to clay deposits and anthracite coalfields, the Trenton area earned the nickname “Staffordshire of America” for its tremendous output of ceramics. Founded in nearby Flemington as a producer of utilitarian stoneware, Fulper Pottery evolved into a highly-respected art pottery. Displayed at the Panama Pacific International Exposition in 1915, this jardinière illustrates the decorative element that distinguished the company – their unique glazes.



New Jersey also had a connection to one of the foremost American art potters, George Ohr of Biloxi, Mississippi. Inspired by a sixteen-state journey through the major ceramics-producing cities, likely including Trenton, Ohr produced a body of ceramic art that earned him a posthumous reputation as the most original potter of his day. In the 1960s, the work of Ohr was rediscovered by a New Jersey antiques dealer. This large earthenware water cooler is an example of Ohr's early work.

Object #23: Craftsman Farms

Gustav Stickley planned a craft utopia in the wooded highlands of northern New Jersey



He marked all of his furniture with the Flemish words “Als Ik Kan” The translation – “As best as I can.” With a commitment to quality and a minimalist philosophy of craftsmanship, Gustav Stickley came to symbolize a growing movement in furniture. Known as Arts and Crafts style, Stickley's work emphasized solid, simple, straight-lined forms that were free from extensive decoration and finished by hand. He also developed a technique that used ammonia fumes to give his Adirondack wood an attractive, nut brown hue. Beauty in furniture, Stickley believed, came largely from the color. In 1911, Gustav Stickley built Craftsman Farms in Morris Plains, New Jersey, with the intent of creating a self-sustaining school where young boys could

learn the value of hard work, academic study, and craft. Although the school never materialized, Stickley and his family resided at Craftsman Farms until 1915. There, they made good use of this one-of-a-kind oak armoire built especially for Craftsman Farms. It is made from quarter sawn oak logs, another Stickley hallmark.

Object #24: The Rotolactor

Plainsboro's Walker-Gordon Laboratory revolutionized the dairy industry



This tiled sign hung outside of a massive milking machine fittingly dubbed the rotolactor. Designed by Walker-Gordon, the rotolactor relied on a cutting-edge, merry-go-round structure to milk cows in record time. From an original plot of forty acres in rural Plainsboro, the company grew rapidly into a 2,300-acre complex with thirty-three barns housing over two thousand head of cattle – all connected to the rotolactor. In 1929, the Borden Company acquired the laboratory and it became the home of their real-life bovine mascot, Elsie the Cow.

Walker-Gordon was more than an experimental laboratory. It was also a tourist destination. From a built-in observation area, visitors could marvel at the rotolactor machinery below and fifteen tiled murals created by the Mueller Mosaic Tile Company that decorated the room's interior.

Depicting the international history of the dairy industry in brilliantly-colored tiles, these murals – like the smaller sign exhibited here – were among many magnificent architectural decorations produced by one of New Jersey's preeminent tile companies.

Object #25: The Carriage King

James Birch of Burlington, New Jersey, supplied affordable wheeled vehicles to the world



In his travels through South Africa in the early 1950s, the American writer John Gunther stopped to speak with members of the Zulu nation employed to pull rickshaws for the burgeoning tourist trade. All of the rickshaws in Africa, the Zulus told him, came from one place – a town in New Jersey. In 1863, James H. Birch, Sr. opened a carriage repair business in Burlington City. Soon, he began manufacturing carriages rapidly and cheaply using one of the country's first assembly line productions. It is said that Henry Ford visited the Burlington plant to observe production techniques,

which churned out over one hundred thousand carriages in 1902 alone.

Inspired by his son's travels around the world, Birch also manufactured wheeled vehicles to suit the needs of foreign countries. Invented in Japan in the 1870s, the *jinrikisha* – or rickshaw – gained

popularity as an inexpensive vehicle that could operate on the streets of Asia and Africa. Seizing on this demand, Birch added rickshaws to his production line. Success in the international market resulted in a new company motto. They called Birch carriages “the ‘round the world line.’”

Object #26: New Jersey at Play

Toymakers contributed to the rise of an American youth culture



Excavated from ancient Egyptian archaeological sites, some of the earliest known examples of toys came in the shape of animals. Thousands of years later, animal toys like the ever-popular rocking horse entertained children in eighteenth-century Germany and England. The use of the horse also spread to the American colonies where woodworkers crafted an array of equine playthings for children of well-to-do families.

With the advent of the machine age, toy making underwent a significant transformation as mass production techniques supplanted the handmade and larger companies replaced individual craftsmen. Locally and nationally, toys became a business. This wooden horse cart dating to the late 1800s has a simple steering mechanism controlled by a child’s feet. Another mechanism connected to the rear wheels made the contrasting black and white horses saunter up and down. A printed instructional label on the underside of the cart identifies it as the possible product of a New Jersey toy company. The names of both the maker and owner, however, remain unknown.

Object #27: Up from Slavery

A former slave from South Jersey became the first African-American clockmaker



Peter Hill was one of 11,423 African-American slaves residing in New Jersey in 1790. At a young age, Hill learned the craft of making clocks from his master, Joseph Hollinshead, who had learned from his father-in-law, Isaac Pearson. Requiring metalworking skills, a mechanical mind, and precision handiwork, clock making was a highly-prized skill in early New Jersey and Hill soon demonstrated an ability that equaled that of his mentors. Benefitting from the anti-slavery mentality of the many Quakers who settled in Burlington County, Hill obtained his freedom at the age of twenty-seven and entered into the clock business for himself. Able to read and write, Hill balanced his time between crafting clocks and managing the successful business accounts that soon allowed him to purchase a house of his own.

Tall clocks were the biggest, most expensive items in colonial American homes. The comparatively high price of forty dollars made them a commodity only for the wealthy. These examples representing three generations of New Jersey clockmakers are of the eight-day type – using a key inserted into the face of the clock, the owner only needed to wind it once each week.

Object #28: From Princeton to the Presidency

Woodrow Wilson's first public service came as governor of New Jersey



“The rarest thing in public life is courage, and the man who has courage is marked for distinction; the man who has not is marked for extinction...” – Woodrow Wilson, farewell address to New Jersey, March 2, 1913

The words of conviction that ended Woodrow Wilson's tenure as governor of New Jersey catapulted him to two successful terms as President of the United States. As commander-in-chief, Wilson guided the United States through the turmoil of World War I. As a diplomat, he became a tireless advocate for a League of Nations to preserve peace for future generations. And on the home front, the former president of Princeton University expanded the progressive reforms that he had achieved in New Jersey to the entire nation.

Woodrow Wilson purportedly sat in this one-of-a-kind, throne-like armchair. Levis S. Chasey, a carpenter from Red Bank, built the chair from wood samples that he meticulously gathered from the governors of forty-eight states. In 1915, the chair was displayed in the New Jersey Building at the Panama Pacific Exposition in San Francisco. Some accounts suggest that it was acquired by New Jersey Governor James Fielder, Woodrow Wilson's successor, who offered it as a gift to the new president.

Object #29: A Titanic Tragedy

The 1912 sinking of the *Titanic* impacted the first family of Trenton



By most accounts, Washington Roebling II was quite the Renaissance man. He invested in cars, traveled around the world, and had a keen eye for pretty things. Despite immense promise, the thirty-one-year-old grandson of famed bridge builder John Roebling saw his life cut short aboard the ocean liner that everyone thought to be unsinkable. Just prior to his ill-fated voyage, Roebling reportedly purchased this settee, table, and armchair while traveling overseas and had it shipped home. The furniture arrived in Trenton only days after the family received the fateful news.

Roebeling's taste for Japanese design mirrored that of many Americans. In 1853, Commodore Matthew Perry opened the previously-isolated Japan to the West. Through the cultural exchange that followed, Americans came to embrace Japanese art, craft, and design. Carved furniture featuring exotic forms such as lions, dragons, and cranes became commonplace in Victorian homes around the country. The Japan craze did not die quickly. In April of 1912, the same year of the Titanic disaster, the American magazine *Suburban Life* still extolled the beauty of Japanese teakwood furniture.

Object #30: Iron from the Pines

Natural resources in the New Jersey Pine Barrens gave rise to the regional iron industry



During the Revolutionary War, the workers of Batsto Furnace in the Pine Barrens received exemptions from military service



because their jobs were considered crucial to the American cause.

The reason? They made the iron cannonballs that the American Continental forces desperately needed in order to win a war against their better-equipped enemies. Replete with deposits of bog iron found in the swamps and stream beds, the Pine Barrens offered two additional resources



essential to early iron production – water and wood. Dense forests provided the charcoal that fueled the furnaces while stream currents turned bellows and other necessary machinery.

Most New Jersey furnaces produced pieces of iron for non-military, domestic use such as the firebacks seen here. Designed to protect fireplace walls and radiate heat into a room, heavy iron firebacks often incorporated decorative motifs and the name of the manufacturer into their design. Because of the close proximity to the Pine Barrens, many Philadelphia homes dating to the early 1800s were decorated with New Jersey ironwork.

Object #31: Island of Hope

Immigrants shaped the demographic and cultural landscape of New Jersey

The oversized flat-top travel chest, a quintessential symbol of immigration, may have seemed quite small to an emigrant family in the early twentieth century as they struggled to choose what items they would take to the New World and what they would have to leave behind. Fleeing poverty and oppression, immigrants came to the United States by the thousands, the vast majority from the



countries of southern and eastern Europe. In 1907, the peak year of immigration, more than one million people entered the United States. Their point of entry – a processing center situated in the Hudson River just off the New Jersey shoreline called Ellis Island.

Immigration changed the United States forever. After enduring the medical examinations at Ellis Island, ferries took immigrants to Hoboken where they boarded trains for all points west. Many, however, chose to stay in New Jersey. In 1900, the state had fewer than two hundred thousand residents. Thirty years later, the population had more than doubled. Torn between the prospects of the New World and ties to their ancestral land, most immigrants made numerous back-and-forth trips before ultimately deciding to stay permanently.

Objects by Category

Pretty Big Things: Stories of New Jersey History has over thirty objects that represent different aspects of New Jersey history. We hope that there is something here for everyone. However, we know that you have specific topics that you need to cover at different times during the year. Perhaps you plan to focus on the different industries of New Jersey early in the year when you study the state's economy, then, in the spring, you could study the history of the government during a unit on civics. The objects in this exhibition can help you to cover a wide variety of topics in addition to giving a wider picture of New Jersey history.

In order to help you focus on what is most relevant to the topic you are currently studying, we have chosen a few categories that you might find helpful. We have also indicated the objects that represent these themes.

Domestic Life:

Objects 2, 10, 11, 14, 17, 19, 30

Government and Politics:

Objects 1, 3, 6, 15, 16, 21, 27, 28,

Leisure:

Objects 7, 8, 9, 20, 24, 26

Innovation and Technology:

Objects 4, 5, 8, 10, 13, 18, 20, 25

Craftsmanship:

Objects 1, 2, 3, 6, 7, 10, 11, 14, 17, 19, 22, 23

You may also be looking for ways to tie this experience into other subjects. One potential way to make this exhibition interdisciplinary is to focus on the symbolic imagery throughout the exhibition. What do these images and symbols represent? Easy examples are the Great Seal and the soaring eagle weathervane, but many other objects have symbolic imagery as well. You and your students may even be able to identify such objects as you explore the exhibition.

Symbolic Imagery:

Objects 1, 3, 7, 10, 11, 19, 21, 29, 30

Please remember that these categories are in no way all inclusive. As you read the information above and explore the exhibition, you will likely find many other connections between objects and your curriculum. You may even want to try the following activity with your students to see what additional categories the exhibition covers.

Sorting Activity:

1. Select a topic that you are currently studying, or will soon be studying. If it is a topic unfamiliar to your students, you will need to give them a little bit of background before they begin the activity.
2. Either by exploring the exhibition, or using the information provided above about the objects in the exhibition, have the students find objects that relate to what you are studying. For example, if you are studying agriculture, have the students search for the fanning mill. They could also find the eagle weathervane, which was used by the Grange – an organization that supported agriculture and farmers. They could also find the Great Seal, which uses symbolic imagery to represent the importance of agriculture to New Jersey. Your students may surprise you by finding connections that you had not considered. Encourage them to be creative and come up with reasons for their selections.
3. Consider repeating this activity several times throughout the year as you study different aspects of New Jersey History.

Curriculum Units

UNIT #1

HIS-STORY, HER-STORY, OUR-STORY

Unit #1: His-story, Her-story, Our-story

Overview of Unit:

History is more than just dates, wars, and presidents. Everyone's story is a part of history. This unit will explore the stories of people throughout New Jersey's history.

Materials:

- Pre-visit Portion: Copies of *People Big and Small* worksheet
- Exhibition Visit: None
- Post-visit Portion: Copies of *Family Interview* worksheet

Standards Addressed:

New Jersey Core Curriculum Standards Addressed: 6.1.A, 6.1.B, and 6.1.D

Pennsylvania Academic Standards Addressed: 8.1, 8.2, and 8.3

Background:

History is the study of the human past, and can represent something different to everyone. In its simplest form, history is just a story or narrative. However, history is seen by most people as a factual representation of events of the past; including dates, locations, important individuals, and details of the events. Stories of individual people - or biographies – are an important part of history. In the words of Ralph Waldo Emerson, "There is properly no history; only biography."

A biography is the history of a person's life. It narrates the most important facts of someone's life, his or her childhood, adolescence, significant historical events that he or she lived through, educational background, professional life, marriage, children, and most outstanding achievements. A biography can also be a great way to tell the story of a historical event. *Pretty Big Things* connects the biographies of people in New Jersey's history to artifacts that they may have invented, built or used during their lives.

Pre-visit Portion:

1. Start this activity with a brainstorming session about individuals in history.
 - a. Can you name some famous people from history?
 - b. Can you name some famous people from New Jersey?
 - c. Why were they famous?

- d. Can people be important to history if they were not famous?
 - e. Are our families important to history?
 - f. Are we important to history?
2. Many people have shaped the history of New Jersey, some are well known and some are lost to history. Students will select a figure from New Jersey history, then research and present a biography of that person. Students can use the *People Big and Small* worksheet to guide their research. Encourage the students to pick people who might be less well known; perhaps someone who is significant in the history of women, African-Americans, or other minorities. Students may also choose someone who invented something important or who advanced a social movement. This exhibition includes biographical snapshots of the lives of many people. Some of these figures might be appropriate for your students (see About the Exhibition on page 13), although please note that some of the people included in the exhibition are so unknown that finding additional information about their lives may be difficult.
3. Once students have completed their research, have them share their biographies with other students or classes; perhaps through oral presentations, display boards, or written reports.

Exhibition Visit:

1. The *Pretty Big Things* exhibition focuses on the stories of famous and unknown figures in New Jersey history, and represents part of their history through historical objects. Have the students identify one or two objects in the exhibition that can be connected in some way to the figure that they researched in the pre-visit portion of the unit. Some things to think about may include:
 - a. Was this object from the same time period as my chosen person?
 - b. Could this type of object have been used by my chosen person?
 - c. Did my chosen person live in the same part of New Jersey as one of the people presented in the exhibition?
2. Have them share their findings with a partner or with the class.

Post-visit Portion:

1. Every family has stories that are a part of our history. Whenever your parents or grandparents talk about what life was like when they were kids, they are telling you important parts of your family history. For this activity, students will write a biography about someone in their family and explore a portion of their family history.
2. Have the students select a family member to interview. The subject of the interview can either be a parent, grandparent, or other family member. Students can use the *Family Interview* worksheet to help guide their interview. If available, students should record the interview, either for presentation or simply as a reference for when they prepare their biography.

3. Have the students present their family history. They can present it in a written essay, an oral presentation, by audio or video, or by creating an exhibition panel that includes pictures like the panels used at the museum. If the person that they interviewed also has objects that relate to the family history, such as a quilt made by their grandmother or a butter churn used by their great-grandmother, these can be included in their family history. Students can also find pictures online and include them in their presentation. These might include images of a black and white television, an old rotary telephone, or a Model-T automobile.

Adaptations for Younger Students:

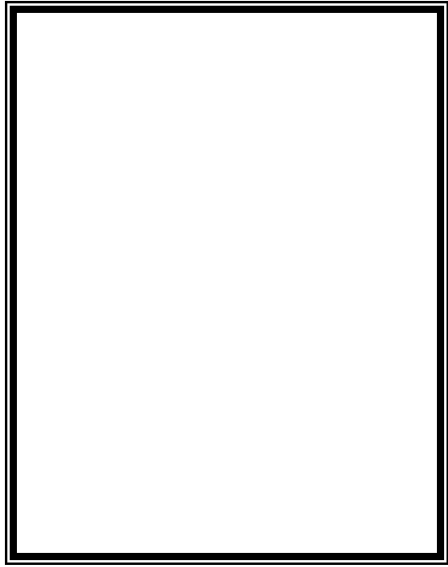
1. For the younger students, you will want to focus on people who are very well known and therefore have more information written about their lives.
2. For the pre-visit portion, you may want to select one person that the entire class can learn about together. Students can also work in small groups.
3. For the post-visit portion, turn it into an opportunity for parents and grandparents to come into the classroom and talk about their family histories. Perhaps some can even bring in common objects from the past for the students to explore, such as an old piece of clothing, personal relic, or other family heirloom.

Adaptations for Older Students:

1. Older students should select some of the unknown people in New Jersey's history, perhaps those from the exhibition, which will require more skilled research to complete their biographies.
2. For the pre-visit portion, consider focusing the students on inventors from New Jersey. Then have the students try to replicate one of the inventor's inventions or create a model of the invention to share with the class.
3. For the post-visit portion, have the students complete some additional interviews to learn about the history of their neighborhood or town. Perhaps they can interview the school principal, the local librarian, or the local historian. After they have completed their interviews, have the students create a presentation about some of the historical figures from your town.
4. Complete this unit in conjunction with Unit #4: Collecting Treasures/Treasuring Collections. Have the students collect objects from their family history and create a mini-museum about their families' histories.
5. For the post-visit, connect with Language Arts and use this as a journalism lesson. Make sure to stress the importance of finding other sources to verify a story. Is the family history simple family folklore or true fact?
6. For the post-visit portion, expand this into a larger project by connecting the family histories to the students' research of historic events, such as World War II, the Civil Rights Movement, etc. It can be presented as a research paper, an oral presentation, or as a display board.

Unit #1: His-story, Her-story, Our-story

People Big and Small Worksheet



Draw or paste picture of your chosen person.

Name: _____

When did they live? Birth _____ Death _____

Where did they live? _____

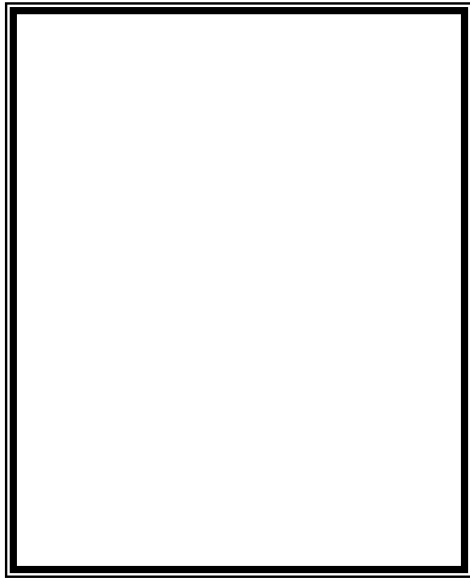
How are they connected to New Jersey? _____

List three major accomplishments:

List three additional interesting facts:

Unit #1: His-story, Her-story, Our-story

Family Interview Worksheet



Draw or past a picture of your interviewee.

Name of Interviewee: _____

Relationship to Interviewer: _____

Date of Birth: _____

Where were you born? _____

Where did you grow up? _____

Where do you live now? _____

Where else have you lived? _____

What is your best memory of childhood? What is your worst?

What did/do you do for a living? How did you get into your line of work?

What was the happiest moment of your life? What was the saddest?

Does your family have any stories or traditions that are carried on from generation to generation?

Who has been the biggest influence on your life? What lessons did you learn?

What big events have happened during your life? (Depending on the age of the interviewee, ask them about their family recollections or stories of important historical events, such as the Great Depression, World War II, Vietnam, the assassination of President Kennedy, the fall of the Berlin Wall, September 11, etc.)

What does the future hold, for you and your family?

Page #2: Family Interview Worksheet

Creating your biography:

Although you could write a book about your interviewee, for this project you want to focus on just a few important parts of their life. Start by summarizing their answers and recording key information. Then select the topics that you feel should be included. Then you will build your narrative of their life and your family history.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Unit #2

Where Does History Happen?

Unit #2: Where Does History Happen?

Overview:

Through an exploration of the geography of New Jersey, students will gain a better understanding of where important aspects of New Jersey's history took place.

Materials:

- Pre-visit Portion: Copies of *Where in New Jersey?* worksheet
- Exhibition Visit: *Where in New Jersey?* worksheets that were completed in the pre-visit activity and copies of the *Pretty Big Things: Object Pictures* worksheet
- Post-visit Portion: Copies of *Pretty Big Things in My Town*, *Arts/Industries in My Town* worksheet and *Today's History* worksheet

Standards Addressed:

New Jersey Core Curriculum Standards Addressed: 6.1.A, 6.1.B, 6.1.C, and 6.1.D

Pennsylvania Academic Standards Addressed: 7.1, 7.2, and 7.3

Background:

Geography is the study of the Earth and its physical structures, environments and human inhabitants. Geography is often represented by maps, which can show a variety of different elements, from lakes and rivers to roads and landmarks. Topographic maps show the physical structures of Earth, such as mountains, valleys, rivers and streams. The topography of an area can often play an important role in how many people live in an area and what types of industries are located there.

New Jersey Geography

There are many ways to think about the geography of New Jersey. We can look at its size as one of the smallest states -- it is ranked 47th by area. We can look at its population -- in 2009, New Jersey was ranked 11th. We can look at its political divisions -- New Jersey has 21 counties and 566 municipalities. We can look at the environments and eco-regions, including coastal areas, mountains, plains and Pine Barrens. We can also look at the wealth of natural resources. New Jersey has many natural resources that have contributed to bringing people and industries to the state, including water, fertile soil, minerals and timber. You can learn more about natural resources in New Jersey at <http://www.nj.nrcs.usda.gov/>.

There are also many wonderful resources on the internet for finding specific information. The website http://www.netstate.com/states/geography/nj_geography.htm contains a wealth of information. This is how the site describes the geography of New Jersey:

Longitude / Latitude	Longitude: 73° 53' 39"W to 75° 35'W Latitude: 38° 55'N to 41° 21' 23"N	 <p>New Jersey base and elevation maps</p>
Length x Width	New Jersey is about 150 miles long and 70 miles wide.	
Geographic Center Explanation	The geographic center of New Jersey is located in Mercer County, 5 miles SE of Trenton. Longitude: 74° 33.5'W Latitude: 40° 4.2'N	
Borders	New Jersey is bordered by New York on the north and by the Delaware Bay and Atlantic Ocean on the south. On the east, New Jersey is again bordered by the Atlantic Ocean. On the west, New Jersey is bordered by Delaware Bay and Pennsylvania .	
Total Area	New Jersey covers 8,722 square miles, making it the 47th largest of the 50 states .	
Land Area	7,419 square miles of New Jersey are land areas.	
Water Area	1,303 square miles of New Jersey are covered by water.	
Highest Point	The highest point in New Jersey is aptly named High Point at 1,803 feet above sea level.	
Lowest Point	The lowest point in New Jersey is at the Atlantic Ocean; sea level.	
Mean Elevation	The Mean Elevation of the state of New Jersey is 250 feet above sea level.	
Major Rivers	Delaware River, Hudson River	
Major Lakes	Lake Hopatcong	

The website also describes the environments and eco-regions of the state. “New Jersey is occupied by 4 main land regions; the Atlantic Coastal Plain, the Piedmont, the New England Upland, and the Appalachian Ridge and Valley Region.

The largest land area, the Atlantic Coastal Plain, covers the southern 3/5 of New Jersey. More than half of this area, characterized by gently rolling hills, is less than 100 feet above sea level. In the east, the landscape consists of pine forests and salt marshes. Closer to the Atlantic coast, the salt marshes are more plentiful, and shallow lagoons and meadows characterize the area. Along the coast lie New Jersey's resort areas, including Atlantic City, Ocean City, and Cape May. In the west and southwest, along the Delaware River, the fertile soil supports farming.

The Piedmont lies northeast of the Atlantic Coastal Plain. About 20 miles wide, this area covers only about 1/5 of the state. The Piedmont includes the industrial cities of Elizabeth, Patterson, Jersey City, and Newark. New Jersey's major rivers (Hudson River, Passaic River, Ramapo River, and Raritan River) are found in this area supporting the industrial development.

West of the Piedmont is the New England Upland. This area, sometimes called The Highlands, includes flat-topped ridges of rock and extends into Pennsylvania and New York. This area is characterized by the many beautiful lakes nestled among the ridges.

In the northwest corner of the state are the Appalachian Ridge and Valley Region. This mountainous area includes the Kittatinny Mountains that run parallel to New Jersey's northwestern border. The Delaware Water Gap is where the Delaware River has cut through the Kittatinny Mountains. The wide Appalachian Valley lies southeast of the Kittatinny Mountains. Shale and limestone formation can be found in the valley along with dairy cattle and apple orchards.” (Source www.netstate.com which is owned and operated by Netstate LLC)

Additional website for maps and geographic information include:

www.geology.com
www.mapathon.com
www.nationalatlas.gov

Pre-visit Portion:

1. Begin the activity by looking at a map of New Jersey. Can the students locate their hometown? Can they find the state capital and other major cities? What major bodies of water define the shape of the state?
2. Now give the students their own map of New Jersey, the *Where in New Jersey?* worksheet or another map (You may also wish to find historic maps and have students track changes in geography through time, such as changes in town names and sizes.), and have them begin to identify important regions and features. Including, but not limited to:
 - North Jersey
 - Central Jersey
 - South Jersey
 - East Jersey
 - West Jersey

- Coastal Areas
- Pine Barrens
- Inner Coastal Plains
- Highlands
- Mountains
- Major Rivers
- Major Cities and Towns
- Additional Towns and Counties of note in the exhibition:
 - Margate City
 - Trenton
 - Trenton Junction
 - Somerset County
 - Sandy Hook
 - Atlantic City
 - New Brunswick
 - Bordentown
 - Hoboken
 - Edgewater Park
 - Morristown
 - Maplewood
 - Newark
 - Cape May County
 - Ocean County
 - Perth Amboy
 - Surf City
 - Camden
 - Flemington
 - Morris Plains
 - Plainsboro
 - Burlington City
 - Burlington County
 - Princeton
 - Ellis Island

Exhibition Visit:

1. Using the maps that the students created in the pre-visit activity, have the students explore the exhibition and identify where in the state the objects and/or people connected to them were located. Students can use the *Pretty Big Things: Object Pictures* worksheet to record the information during their visit.
2. Once students are back in the classroom, they can cut out the object pictures and place them on the map.

Post-Visit Portion:

1. Now that the students have explored history around New Jersey, we want to focus our attention on your town. What is the history of your town? What arts/industries (see page 66 for a definition of arts/industries) are important to your town? What famous people or objects have come from your town? How has your town changed over time? How has the geography and topography of your town impacted its history?
2. There are several different ways to approach this activity (see *My Town Research Options* below) You can select one of the options below for the whole class to explore, separate the students into teams to cover all of the options, or brainstorm with your students to select other themes based on what you already know about your town. Your selection will depend on the amount of time you have, the age of your students and their specific interests.
3. Once the students have completed their research on their town, have them present what they have learned. They can present it in a written report, an oral presentation or in a more creative way, perhaps a newspaper format.

My Town Research Options:

- A. Research an important object in your town, perhaps a statue, building or important document. Use the *Pretty Big Things in My Town* worksheet to help explore the importance and origin of the object.
- B. Research the arts/industries that were historically important to your town. Was your town founded as a fishing town? Was it founded because of wood and water for the iron industry? Was it founded due to the fertile soil and the possibilities for agriculture? Are these the same industries that are important to your town today? Use the *Arts/Industries in My Town* worksheet to explore this topic. See Unit #3: Made in New Jersey for more information about Arts/Industries.
- C. Research the current history of your town. History is happening all of the time. What is happening in your town right now? Today's events become tomorrow's history. Are new laws being created, new buildings being built, or new industries moving into the area? Use *Today's History* worksheet to explore the current events.

Adaptations for Younger Students:

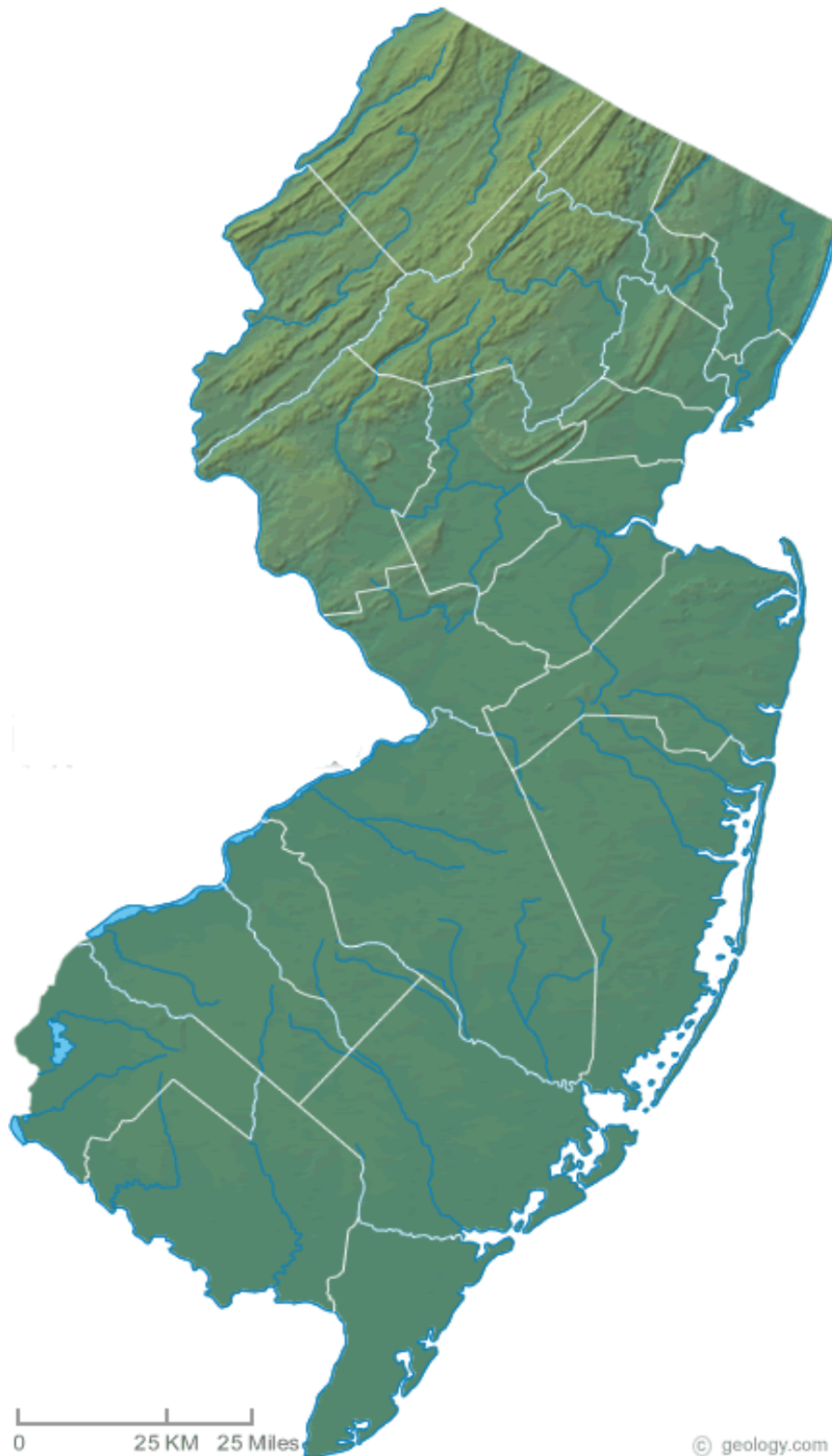
1. Instead of each child making their own map, have one large map that you work on as a class, or have the students work in small groups. This can make a great bulletin board project. You can enlarge the pictures on a copy machine or have the children draw pictures of the different objects in the exhibition.
2. Instead of marking all of the towns from the exhibition, pick a few main ones or simply stick to North, Central and South as your locations.

Adaptations for Older Students:

1. Instead of simply focusing on New Jersey, have the students place New Jersey into the context of the United States or the world. Have them create maps that include New Jersey and the places outside of the state that are important to New Jersey's history, as well as places throughout the world that have been impacted by New Jersey's arts/industries and inventions. Such places may include Philadelphia, New York City, Washington, DC, as well as cities and countries in Europe, Africa and Asia. This can also be an opportunity to connect with foreign languages and create an interdisciplinary project.
2. Have the students connect this unit with Unit #3: Made in New Jersey. Have them look closely at how the geography, topography and natural resources of the area have impacted the arts/industries of their town.
3. Have the students look at the changes in New Jersey over time. Look at several maps from different time periods, perhaps the late 1700s, the early 1900s and the present day. Have them identify changes, such as changes to town names, additions of transportation systems, and changes in populations.

Unit #2: Where Does History Happen?

Where in New Jersey? Worksheet



Curriculum materials for *Pretty Big Things: Stories of New Jersey History* are the property of the New Jersey State Museum (© 2010), and were prepared by the Bureau of Education, the Bureau of Cultural History, and Stacy Carr-Poole. For more information, please contact the Bureau of Education at (609) 292-6310.

Unit #2: Where Does History Happen?

Pretty Big Things: Object Pictures

For each of the pictures below, write the town or area of New Jersey that they are associated with. When you return to the classroom, you can cut and paste the pictures on the appropriate areas of your map.



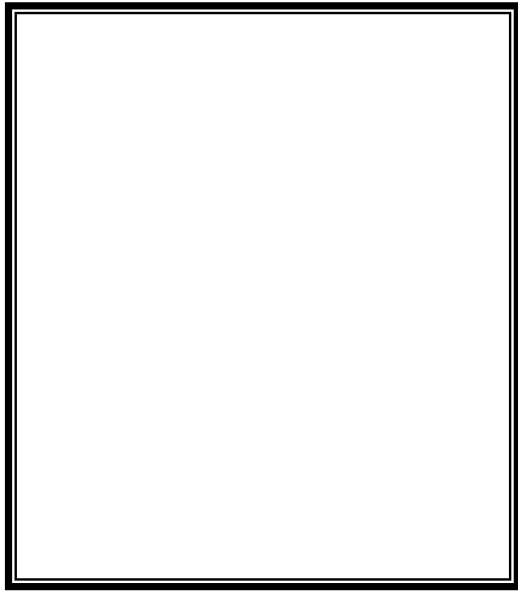
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Unit #2: Where Does History Happen?
Pretty Big Things in My Town Worksheet



Draw or paste a picture of the object.

Object Name: _____

Description of Object:

When was the object made?

Where was the object made?

Who made the object?

Who used the object?

Why is the object important to your town?

Write a narrative about this object:

Unit #2: Where Does History Happen? Arts/Industries in My Town Worksheet

Name of Town: _____

When was the town founded? _____

What types of work did people do when the town was founded?

What arts/industries does that represent?

What natural resources are present that may have advanced these arts/industries?

What types of work do people do now?

What arts/industries are represented?

Are there multiple arts/industries now?

Compare the arts/industries of the past and present:

Unit #2: Where Does History Happen?

Today's History Worksheet

Name of Town: _____

How are decision made in the town? _____

List three issues that your town is currently considering:

Choose one issue and list the pros and cons of the issue:

If you were in charge, what would you do?

Unit #3

Made in New Jersey

Unit #3: Made in New Jersey

Overview:

Much of the history of New Jersey revolves around the many arts/industries that have characterized our state. This unit will explore some of the major arts/industries and why they were important to New Jersey history.

Materials:

- Pre-visit Portion: Copies of *Exploring Arts/Industries* worksheet
- Exhibition Visit: Copies of *Looking for Arts/Industries Scavenger Hunt* and *Looking at Artifacts* worksheet
- Post-visit Portion: Option #1: Supplies to make arts and craft projects, including clay, yarn or thread and cardboard or foam core board. Copies of *Ceramic Vocabulary*, *Textile Vocabulary* or *Furniture Vocabulary*. Option #2: Copies of *Arts/Industries Then and Now* worksheet

Standards Addressed:

New Jersey Core Curriculum Standards Addressed: 6.1.A, 6.1.C, and 6.1.D

Pennsylvania Academic Standards Addressed: 7.3, 8.3, and 8.3

Background:

The basic concept of supply and demand states that people make things that other people want or need. People need to eat, so we have agriculture and fishing. People need clothing, so we have textiles. People need to furnish their homes, so we have furniture and textile industries. All of these industries have come from people's needs.

Modern day industries are no different, people are sick and need medicine, so we have pharmaceuticals; people want to stay in touch with each other, so we have telecommunications.

An industry is a group of people and/or companies that are all in the same business, typically making the same types of products or providing the same type of service. Industries develop in places based on where natural resources are located. For example, agriculture needs fertile soil, fishing needs bodies of water, iron works need sources of iron ore.

Industries are also formed in places where there are sources of labor or good sources of transportation, including waterways, trains and roads. New Jersey was, and still is, rich in many natural resources. This is a strong attraction for many industries, which strengthen New Jersey's economy and attract people and companies to the state.

Industries are not stagnant; they are constantly changing due to technology, availability of resources, and people's changing needs and tastes. Many of the industries that were once important in New Jersey have dwindled, while others have grown and new industries have flourished.

Many of the industries that are represented in the exhibition, *Pretty Big Things: Stories of New Jersey History* are defined as decorative arts, including ceramics, furniture and textiles. For this reason, we will use the broad, combination term *arts/industries* throughout the unit. For our purposes, this inclusive term refers to industries such as transportation, mining, and agriculture, as well as decorative arts, such as furniture making and ceramic production.

Pre- visit Portion:

1. Start this activity with a brainstorming session with your students, start by asking a few questions.
 - a. What do your parents do for a living?
 - b. Do any of them make things?
 - c. What types of things are made in New Jersey?
 - d. Do you think that these are the same things that have always been made here?
 - e. Explain that these things help to define the industries of New Jersey. An industry is a group of people and/or companies that are all in the same business, often making a particular product. Many of the industries that we will explore in this unit are connected to the arts. So we will use the term arts/industries to cover all of these things.
2. Students will now break into groups to research some of New Jersey's arts/industries. Some possible arts/industries to explore can include:
 - a. Textiles
 - b. Ceramics
 - c. Iron works
 - d. Furniture
 - e. Fishing
 - f. Agriculture
 - g. Tourism
 - h. Transportation
 - i. Fossil Fuels (oil, natural gas, coal)
3. Students can use the *Exploring Arts/Industries* worksheet to guide their research.
4. After students have completed their research, have them share their findings with the class.

Exhibition Visit:

1. During their visit to the exhibition, students will complete the *Looking for Arts/Industries Scavenger Hunt*.
2. Students can also explore one or two objects more closely by completing the *Looking at Artifacts* worksheet.

Post-visit Portion:

This portion of the unit has two options, the first can be used for any group of students, and the second is designed with older students in mind.

Post-Visit Option #1:

1. Several of the arts/industries that were showcased in the exhibition can be explored in a hands-on way by the students. By making one or two simple arts and crafts projects and learning some of the important vocabulary of the arts/industries, students will have a better understanding of the time and talents required to succeed in these endeavors. Included here are three potential explorations, one for ceramics, one for textiles and one for the furniture industry. However, feel free to brainstorm with your students for additional ideas.

Ceramics:

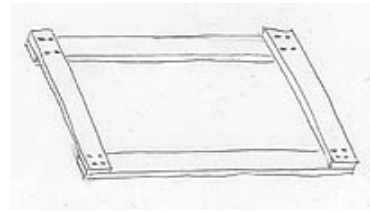
1. There are many different kinds of clay on the market and a trip to the craft store will give you several options. Unless you have access to a kiln (perhaps at a local arts center), you will want to purchase air-dry clay or clay that can be dried in an oven.
2. Clay can be shaped into many different forms; the easiest is to start with small bowls or pots. The easiest forms for students to create are pinch pots (pots started from a ball of clay that is pinched by hand into a bowl shape) and coil pots (long snake-like coils are wound into the shape of the pot and then pinched together).
3. Once the pots are dry, have the students design a decoration for their pot. Many of the designs in the exhibition include symbols and images that represent different cultures and time periods. Encourage your students to create a design that represents themselves, your class, or even your town.

Textiles:

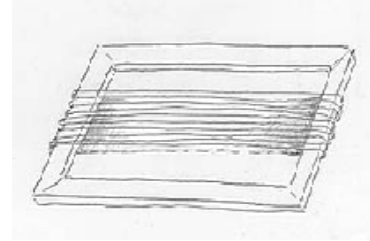
1. Although weaving has been important throughout history, it can often require a lot of equipment. For this project, you will need to make a simple hand loom, then you can begin to weave. You may select any type of thread or yarn. You can even try different kinds of materials and experiment with different patterns.

2. Making a simple hand loom:

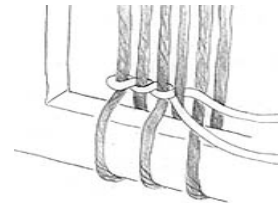
- A. Option #1: Using an old picture frame. Simply remove the glass and you have a hand loom.
- B. Option #2: A simple wooden frame can be made with thin strips of wood nailed or stapled together at the corners.
- C. Option #3: Cardboard can also be used to make a simple loom, simply cut out a square or rectangle then cut out the middle, leaving a 1-2" frame around the outside.



3. Warping Your Loom: Tie your yarn around the bottom end of the frame and then wrap the yarn around and around the frame lengthwise. Remember to keep the tension even. End by tying on to the bottom end of the frame. The yarn should be about 1/4" apart.



4. Now you can start to weave. To make a plain weave, you simply interlace weft yarns by hand, one by one, over and under the warps, then pack them into place with your fingers, and then interlace over and under the opposite warps. See the vocabulary list on page 76 for more information on warps and wefts.



Furniture:

1. While visiting the exhibition, students viewed a variety of different furniture styles. Some of the styles were simplistic and utilitarian, while others were highly decorative. For this activity, students will have a chance to design their own pieces of furniture. They can choose to design pieces for the bedroom, such as a bed and bureau, or pieces for the sitting or living room, such as chairs, end tables, and sofas.
2. First, have the students decide what pieces of furniture they want to design, and if these pieces will be utilitarian, decorative or both. Then they can begin to create designs on paper. Have them consider what the furniture will be made from, how it will be finished, and who will use it. See the vocabulary list of page 77 for more information. Students should also think about how they might decorate their piece. Look at the objects in the exhibition for ideas. Once they have a design they like, they can begin to build a model of their design using cardboard, foam core board, and/or other available craft supplies.

Post-Visit Option #2:

1. Arts/industries can change substantially over time. Many of the arts/industries that were common in New Jersey in the 1700s are not present today. For this activity, students will explore how arts/industries have changed over time. Using the *Arts/Industries Then and Now* worksheet, students will explore an area of the state and how the industries have changed for

that region over time. For example, the coastal regions have changed from a dependence on the fishing industry to a dependence on the tourism industry.

2. Students will present their findings to the class.

Adaptations for Younger Students:

1. Instead of having students research different arts/industries, bring in one or two guest speakers who can talk about different arts/industries in New Jersey. Parents, grandparents and other family members can often be a great resource for guest speakers. You can also try your local historical society.

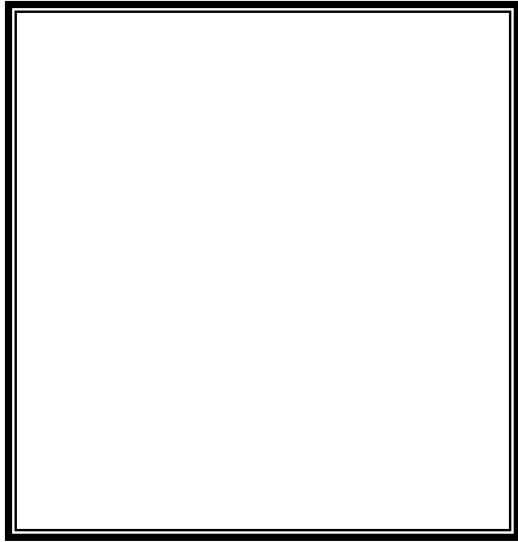
Adaptations for Older Students:

1. If you choose option #1 for the post-visit, you can expand this exercise with an economics lesson. Have the students start a business that was important to New Jersey and found in the exhibition, perhaps the ceramics or furniture-making business. Remember to include a marketing piece for your product. Funds that are raised can be used towards a class gift to the school or donated to a local charity.
2. This unit can also lead you into an exploration of how global trade has impacted New Jersey throughout history. Consider using the world's fairs as a starting point. These expositions were designed to showcase the best products and to promote global trade. Today, we use technology to connect with people around the world, but these venues were extremely important before modern technology.
3. Consider talking to the industrial design teacher about setting up a whole class project, perhaps something similar to the hand-made wooden chair reportedly given to Woodrow Wilson found in the exhibition (Object #28). This can be a gift to the town or school and may someday become a special object for future students to research.

Unit #3: Made in New Jersey

Exploring Arts/Industries Worksheet

My area of production is: _____



Draw or paste of picture of something made by the Arts/Industries.

What is the product?

When was it founded?

Is it still important today?

List three businesses in New Jersey that fit this category:

List three facts about this area of production:

Why was this area of production successful in New Jersey? What natural resources does New Jersey have that these arts/industries needed?

Unit #3: Made in New Jersey

Looking for Arts/Industries Scavenger Hunt

Find the objects from the exhibition that best answer the questions below:

1. The furniture industry is very important to New Jersey and there are several examples in the exhibition. Find three different pieces and indicate which style of furniture they represent:
 - a.
 - b.
 - c.
2. Ceramics can be both useful (utilitarian) and decorative. Find five pieces of ceramics and indicate whether they are simply decorative or if they were utilitarian. If they were utilitarian, how were they used?
 - a.
 - b.
 - c.
 - d.
 - e.
3. The Atlantic Ocean and coastal areas provide the natural resources to support a large maritime industry. Find three objects that are connected to the maritime industry. Are they still used today?
 - a.
 - b.
 - c.

4. From corn to cows, agriculture is an important arts/industries in New Jersey. Find two objects that were used by farmers in New Jersey.
 - a.
 - b.
5. Arts/industries rely on invention. Find three objects that were invented in New Jersey. What purpose did they serve?
 - a.
 - b.
 - c.
6. Two objects in the exhibition use the eagle to symbolize strength. Find those two objects:
 - a.
 - b.
7. The iron industry blossomed because of ample resources in New Jersey. Find two objects connected to the iron industry:
 - a.
 - b.
8. Some objects represent inventions that were designed to make life easier in the 18th to 20th centuries. Find three objects that represent inventions that made the lives of people easier or more enjoyable:
 - a.
 - b.
 - c.

Unit #3: Made in New Jersey

Looking at Artifacts Worksheet

Select an artifact/object from the exhibition and complete the worksheet for that artifact.

Artifact Name/Description: _____

1. What is it made from, i.e. wood, iron, cotton?
2. What was it made to do? What is its function?
3. Is it utilitarian or decorative or both?
4. What type of person would have used the object?
5. Is this object still used today? How is the modern version the same or different?
6. What symbols are found on the object? What do you think they represent?

Unit #3: Made in New Jersey

Ceramic Vocabulary

Bisque:	Refers to ceramic ware that has been fired once without glaze.
Ceramics:	The art or technology of making objects of clay and similar materials treated by firing.
Clay:	A natural earthy material that is plastic when wet, consisting essentially of hydrated silicates of aluminum: used for making bricks, pottery, etc.
Coils:	Technique of building ceramic forms by rolling out coils, or ropes, of clay and joining them together with the fingers or a tool.
Earthenware:	Pottery of baked or hardened clay, esp. any of the coarse, opaque varieties.
Firing:	The process of heating the pottery to a specific temperature in order to bring about a particular change in the clay or the surface.
Gloss:	A superficial luster or shine; glaze.
Glaze:	A glass-like surface coating for ceramics that is used to decorate and seal the pores of the fired clay.
Green ware:	Refers to ceramic ware that has not been fired.
Hand building:	Refers to one of several techniques of building pots using only the hands and simple tools.
Kiln:	A furnace or oven for burning, baking, or drying something, esp. one for firing pottery or baking bricks.
Leather hard:	Refers to a stage of dryness that is moist but not wet.
Matte:	Having a dull or lusterless surface.
Molding:	Flat slabs of clay are pressed into molds in order to create various shapes or forms.
Parian:	Noting or pertaining to a fine, unglazed porcelain resembling the white marble of Paros.
Pinch:	Method of shaping clay by inserting the thumb of one hand into the clay and lightly pinching with the thumb and fingers while slowly rotating the ball in the palm of the other hand.

Porcelain:	A strong, vitreous, translucent ceramic material, biscuit-fired at a low temperature, the glaze then fired at a very high temperature.
Pottery:	The art or business of a potter; ceramics.
Slip:	Liquid clay made from mixing powder clay and water. It is used to join pieces of clay together.
Throwing:	Refers to the technique of building pots using a potter's wheel.
Under glaze:	Color or decoration applied to a piece before it is glazed.

Unit #3: Made in New Jersey

Textile (Weaving and Quilting) Vocabulary

Appliqué:	Ornamentation, as a cutout design, that is sewn on to or otherwise applied to a piece of material.
Batting/Filler:	Cotton, wool, or synthetic fibers in batts or sheets, used as filling for quilts or bedcovers.
Block:	A basic unit of quilt construction, usually in the form of a square, which is typically repeated and combined in rows to form a quilt top.
Binding:	One of a number of techniques for encasing the raw edges of a quilt. "Binding" also refers to a separate strip of fabric used to bind the edges of a quilt.
Friendship Quilt:	A quilt often made as a gift that includes handwritten messages or signatures.
Heddles:	The holding ties that divide the warp every other thread, creates the space needed to weave the weft thread through.
Loom:	The instrument used to weave on, can come in many varieties.
Patchwork:	Usually refers generally to the process of combining fabrics to make a quilt top. Sometimes the term refers specifically either to appliqué or to piecing, but more often it includes both processes.
Pieced:	A needlework technique in which two pieces of cloth are joined together with a seam.
Quilt:	A textile bedcover typically formed of three layers: a decorated top, a plain backing, and a fluffy filling between them. The layers of a quilt are usually sewn together with stitches through all the layers; alternatively, they may be tied or "tacked" together with yarn knots.
Sashing:	Term for the strips of fabric that are sometimes used to separate and join the blocks of a quilt.
Shed:	The space that is created by lifting or pushing down every other warp thread.
Shuttle:	A piece of wood that is attached to the weft thread so that it can more easily be weaved through the shed.
Warp:	The group of threads that form the base of the weave.
Weft:	The threads that are moved back and forth between the warp thread to lock the warp together and create a solid fabric out of many loose threads.

Unit #3: Made in New Jersey

Furniture Vocabulary

Ball Foot:	A carved chair or table foot that resembles a ball.
Bonnet Top:	An enclosed, hooded top, usually on a secretary or china cabinet.
Bracket Foot:	A low foot running both ways from the corner of a piece of furniture (cabinet pieces, trunks, etc.) to form a right angle.
Brasses:	Any piece of ornamental or functional hardware, such as a drawer pull, made of brass.
Chamfered:	A beveled cut along the edge of a piece of furniture. (Usually 45 degrees)
Cornice:	Any prominent, continuous, horizontally projecting feature surmounting a wall or other construction, or dividing it horizontally for compositional purposes.
Dentil Molding:	Rectangular, tooth-like blocks spaced at equal intervals along a cornice molding. Found in 18th century architecture and design.
Dovetail:	A joint where the fingers are shaped like a doves tail, used to join pieces at 90 degrees.
Finial:	A carved or shaped decorative detail used to ornament the top of an upright such as a bedpost, in the opening of a broken pediment or topping a lamp. Motifs include flames, urns, pineapples and other vertical motifs.
Escutcheon:	The shaped metal fitting behind a drawer pull or surrounding a keyhole.
Inlay:	Wood ornamentation using exotic woods or ivory, set into the surface of wood furniture.
Joint:	A connection between pieces of wood, metal, or the like, often reinforced with nails, screws, or glue.
Patina:	The softening effect which age, use and care impart.
Rosette:	An architectural ornament resembling a rose or having a generally circular combination of parts.
Splat:	A broad, flat piece of wood, either pierced or solid, forming the center upright part of a chair back.
Stile:	Any of various upright members framing panels or the like, as in a system of paneling, a paneled door, window sash, or chest of drawers.

- Stretcher:** A horizontal brace in an H or X shape, often decorative, connecting the legs of a table or chair.
- Upholstery:** Fabric-covered sofas and chairs, with most wood construction features hidden under layers of padding and fabric.
- Veneer:** A thin layer of wood permanently bonded to a thicker core. The most beautiful grain patterns are used for the outermost layer (or face veneer) of furniture pieces.

Unit #3: Made in New Jersey

Arts/Industries Then and Now Worksheet

1. Select region of the state in which to study.
2. What are the natural resources of that region, including waterways, fossil fuels, soil, etc.?
3. What arts/industries could be supported with these natural resources?
4. Historically, what were the largest arts/industries in the region?
5. Which of these arts/industries are still present today?
6. If any are not still present, can the arts/industries be found in other places today?
If yes, why is it not still in this region?
7. What new arts/industries have come to the region? Do they utilize the same natural resources or other resources?
8. Do these arts/industries support small, medium or large businesses in the region?
9. How much competition is there for the different arts/industries?
10. Where else in the state, country and world do these arts/industries operate?

Unit #4

Collecting Treasures/Treasuring Collections

Unit #4: Collecting Treasures/Treasuring Collections

Overview:

The *Pretty Big Things* exhibition focuses on artifacts from the Cultural History Collection of the New Jersey State Museum and ties them to stories from New Jersey's history. This unit will explore the idea of having collections, including what is collected, why we collect it and how it is cared for and displayed.

Materials:

- Pre-visit Portion: Copies of the *Object Acquisition Sheet*
- Exhibition Visit: *Collection Bingo* sheets
- Post-visit Portion: Arts and craft supplies to make museum exhibits.

Standards Addressed:

New Jersey Core Curriculum Standards Addressed: 6.1.A, 6.1.B, 6.1.D

Pennsylvania Academic Standards Addressed: 8.1

Background:

Everyone has collections; perhaps you collect rocks, coins, antiques or pig figurines. A collection is simply a grouping of similar or connected objects. People collect for many different reasons. Some collect because they have a personal or sentimental attachment to the things that they collect. Others collect so that they can say they have the biggest collection or the best objects. Still others collect because they want to sell the items at a later date for a profit. Most people do not keep a record of the items in their collection nor do they have a plan for what a complete collection would include.

Museums keep collections as well, but for very different reasons. Museums strive to preserve history by maintaining collections of unique objects that are historically significant. They keep careful records of the objects in their collections, have specific guidelines for the care of the objects, and only collect objects that have a strong and proven connection to the collection's purpose.

Museums obtain objects through a variety of means. Some objects are purchased. Some objects are donated by individuals or even by other institutions. For many museums, donations form the bulk of their collections. Museums have people who are in charge of taking care of and evaluating the collections, these people are called curators.

Sometimes objects are selected to fill a gap in their collection, to start a new area of expertise, or even to proactively express an idea. However an object is accepted into a collection, the curator's job is the same. An important element of displaying any collection is the interpretive strategy for the items, which includes exhibitions, descriptive labels, curriculum guides, multi-media displays, hands-on activities, lectures, classes, etc. .

Curators are responsible for creating and conforming to guidelines for the care of the collections. Curators need to consider many things in the care of different objects, including the types of containers the objects are stored in, the lighting, temperature and humidity in the storage area, the types of packing supplies used, and the proper handling of the objects. Curators also help create exhibits of the objects by selecting the best objects for the topic and explaining the important stories that the objects tell.

Pretty Big Things: Stories of New Jersey History makes a conscious attempt to establish a value for all artifacts from the past, regardless of what they may be. In the exhibition, you will encounter a well-worn agricultural tool used by New Jersey farmers next to one of the most ornate and highly-prized pieces of ceramic art in the history of American ceramics. By placing these objects in the same gallery, the exhibition makes the point that both of these artifacts have equal historical value. Each, in its own unique way, tells us something important about New Jersey history and the lives of the people who came before us.

Museum curators do not give a financial value to historical artifacts. This is called an appraisal. Instead, museum curators value artifacts based on how well those items preserve a particular aspect of our collective past.

To museum curators, all objects – big or small, simple or complicated, expensive or cheap – have value.

Pre-visit Portion:

1. Start this activity with a discussion of what a collection is and why we collect. Ask your students some questions to get them thinking about the topic.
 - a. Do you collect anything?
 - b. Why do you collect?
 - c. What do you think is worth collecting?
 - d. Are some collections better than others?
 - e. Where do you keep your collection?
 - f. How do you remember the details of your collection as it grows?
 - g. Do you write down things about the objects when you get them?
 - h. Why do you think museums have collections?
 - i. How do you think museums take care of their collections?
 - j. Do you think that museums collect everything that they find or are offered?
 - k. How do you think they decide what to collect?

2. Deeper discussion for older students: This would be a good opportunity to discuss with your students the difference between objects that are valuable versus objects that are valued.
 - a. Brainstorm with your students a list of objects that people collect and value but may not be monetarily valuable.
 - b. Have your students identify objects that museums have collected that have a high value (for example: the Hope Diamond, a Picasso painting, a gilded porcelain vase, etc.)
 - c. Have your students brainstorm objects that museums might collect that would not have a high value (for example: an old television, old suitcases or steamer trunks, place settings, etc.)
 - d. Have the students explain why they think museums would collect objects with little or no value (for example: an old television illustrates how technology and design changed over time; an old steamer trunk draws attention to the waves of immigrants that came to America; porcelain dinner place settings tell us how earlier generations consumed their meals)
 - e. Have students share what they collect and how the objects are valuable to them – remember to note that what people value often becomes valued by others.
3. Students will now start a collection or expand a collection that they already have. For each object in their collection, students must complete an *Object Acquisition Sheet*. The sheet will include a lot of important information about the object and how it fits into the collection. Remind the students that collections do not have to be expensive. They can collect interesting bottle tops, labels from cans and jars, or even pennies from different years. The students should select objects that are made by humans. This allows the students to tell the story of who made them, why they were made, and who used them. For this unit, the story behind the objects is very important.

Exhibition Visit:

1. To help students to understand why collection information is important, they will create *Collection Bingo* cards before they come to the museum. They simply need to cut up the sample and reorganize the squares to make a unique Bingo card.
2. While at the museum, students will fill in their Bingo cards based on the collection information about the objects in the exhibition.

Post-visit Portion:

1. Now that the students have seen how objects from a collection can be displayed, they will each create a museum exhibition based on their collection. The exhibition should include not only the objects, but text that tells the story of the objects. This should also include why they were collected or how they were used. Each object should also include a small card with collection information, similar to the object labels that the students saw at the museum.

2. Once the students have created their exhibits, set the classroom or hallway up as a museum and invite others to come and view the museum. Students can also act as tour guides, or docents, to show the visitors through the exhibits.

Adaptations for Younger Students:

1. Younger students may work together as a class to create one collection, or work in small groups.
2. While talking about how to care for collections, students can also decorate a collection box for their collection. Egg cartons work well for collecting and organizing small objects.
3. Have students bring objects from home to try a “What is it?” show and tell.

Adaptations for Older Students:

1. Older students can focus their collection and exhibits on a topic specific to your curriculum, social studies, language arts or science. Their museum exhibition should not just be a showcase of the collection, but an educational lesson about the topic.
2. In addition to creating an exhibition, older students can also write a care guide for their collection. All museum collections have guidelines for the care of objects. Some overriding concerns include storage, security, temperature, humidity, light, pest management, disaster preparedness, etc. Have the students come up with care guides that are relevant to their collections.
3. This unit is also a great place to explore the idea of symbolic imagery with your students. What do the images on the objects mean? Why were those symbols chosen?
4. Many of the objects in the exhibition were designed to advertise a product or company. Advertisements are a way of recording history. Students can collect advertisements for different products, or create advertisements for the objects they are collecting.
5. Have the students evaluate their collection. What is missing? What pieces would help them tell the best story? How can they find what they are missing?

Unit #4: Collecting Treasures/Treasuring Collections
Object Acquisition Sheet

Object Acquisition Sheet for _____ Collection

Object Number:

Date added to collection:

Object Description (include any symbols or images on the object) :

Where was the object found?

Who found the object?

Why is this object a good addition to our collection?

How will we care for the object?

Unit #4: Collecting Treasures/Treasuring Collections

Bingo Card Template

<i>B</i>	<i>I</i>	<i>N</i>	<i>G</i>	<i>O</i>
Object made of sweet gum and walnut: _____	The fanning mill was a gift from: _____	Object made from cherry, cedar, sweet gum and brass: _____	Object made of cast iron: _____	Object made by John Jeliff: _____
Object with the collection number FA1973.10: _____	Object that is a lithograph on paper: _____	Object made by J. Howard Perrine: _____	Object from the Sim Collection: _____	The National Flag from the <i>New Jersey</i> was a gift from: _____
What is the friendship quilt made of? _____	Two objects from The Brewer Collection: _____ _____	<i>Free</i>	Object with the collection number CH1974.17: _____	Object that was a gift of Samuel Roberts: _____
When was the crazy quilt made? _____	What is the ceremonial shield made of? _____	When was the copper Eagle weathervane made? _____	Object made by the T.A. Edison Company: _____	Which weathervane was made in 1912? _____
When was the racing canoe made? _____	Object made by Nathaniel Young: _____	Who was the maker of the toy cart? _____	What object was made of teakwood? _____	This object was a gift of the Trenton Potteries Company. _____